

Dracula's Revenge

FOR IMMEDIATE RELEASE:

David Muenzer

Proxetics

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Peekaboo is fun for the protean, young or otherwise, because vantage is tricky. It's certainly been the subject of treatises in both tactics and aesthetics. Isn't every military history some story of the high ground? Art history, for its part, even has jargon for back-turned-to-the-viewer-subjectivity-shifts: Rückenfigur.

Taking a bit from both, "goldfishing" is a gamer term for the practice of playing a mock match against an imaginary opponent who takes no actions. Who is the metaphorical fish here, the person playing solitaire in the confines of their own room, or the absentee opponent, whose lack of actions reflects minimal cognition? I'm told the expression originated with the latter, but the former rings more true.

Anthropology draws a distinction between emic research, conducted within a group from the perspective of the subject, and etic field work, done from the outside. In 1963, Edward Hall selected the former to coin the term proxemics as a name for the study of nonverbal communication related to the spacing between people and, as an extension, their built environments.

The globes in this exhibition try out some movements: turning towards and turning away, solos, duos, ensembles. But a drawn figure, however enlivened, is not exactly embodied (it's more plus less than that). For this work, the etic suffix may be closer to the mark.

A new text by linguistic anthropologist Edwin Everhart, written on the occasion of the exhibition and illuminated by Muenzer, is available as a PDF.

David Muenzer received a BA from Yale University in 2009 and an MFA from University of Southern California in 2014. Solo exhibitions include *Sylvan Plug* at Jan Weenix, Los Angeles (2020) and *Scalar-Daemon* at Reserve Ames, Los Angeles (2016). Muenzer's practice also includes writing and exhibition-making. In 2018, he co-organized *storefront: Full Haus: The Seeld Library*, at the Museum of Contemporary Art, Los Angeles (2018) and in 2011 orchestrated *14 & 15*, an experimental exhibition in Philip Johnson's Lipstick Building, New York. Recent group shows include *Delusionarium 5* at Night Gallery, Los Angeles (2021); *Portable Documents Formatted for Home Use* at Bel Ami, Los Angeles (2020); and *A Spaghetti Dress for World Peace* at Park View/Paul Soto, Los Angeles (2017). His work has appeared in *Artforum*, *The New York Times*, *Frieze*, *Mousse*, *Contemporary Art Daily*, *Flash Art*, and *Art Handler*, among others.

Dracula's Revenge
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